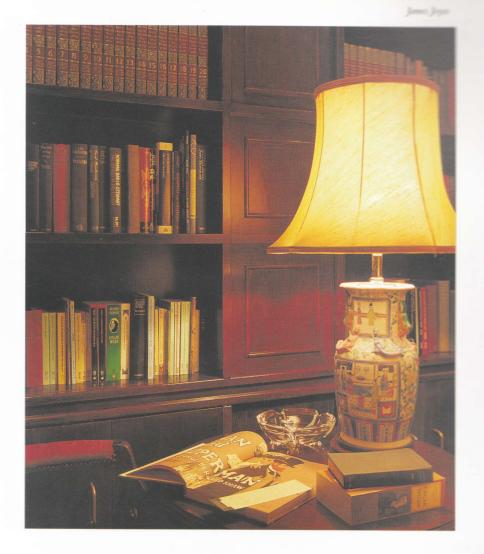


# Eugene Onegin

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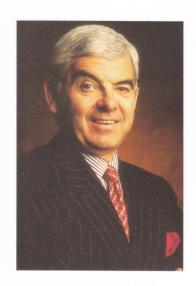
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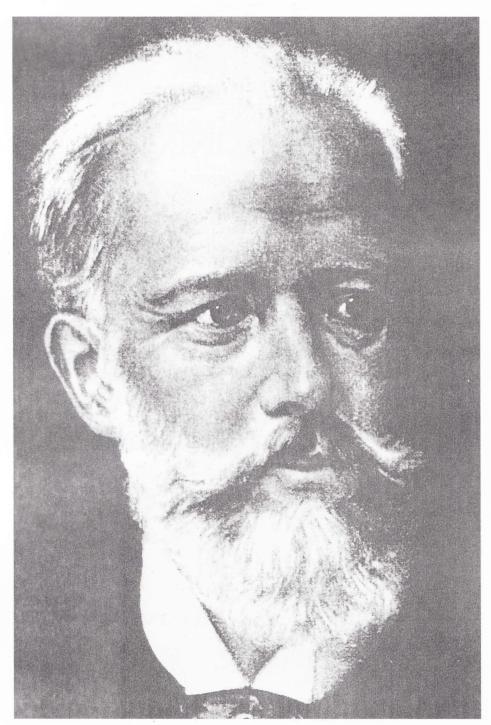












Pyotr Tchaikovsky



presents a new production of

## **EUGENE ONEGIN**

(Yevgeny Onegin)

Opera in three acts SUNG IN RUSSIAN

#### Pyotr Tchaikovsky

Libretto by the composer and Konstantin Shilovsky after Pushkin's poem

Conductor Vadim Munster

Director James Robinson

Designer Bruno Schwengl

Lighting Designer Adam Silverman

Assistant Designer Andrew Liebermann

DGOS Opera Ireland Chorus Chorus Master Fergus Sheil

RTÉ Concert Orchestra (*Leader* Michael d'Arcy) by kind permission of the RTÉ Authority

GAIETY THEATRE, DUBLIN November 30, December 2, 4 and 6, 1997 at 7.30 pm

There will be one interval of 20 minutes

Surtitle translations: Peter Bloor (by arrangement with the Royal Opera, Covent Garden)

Artistic Director: Dieter Kaegi General Manager: David Collopy



Artistic Director: Dieter Kaegi

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(Les contes d'Hoffmann)

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April 18, 20, 22, 24 and 26, 1998 at 7:30 pm.

Giuseppe Verdi
FALSTAFF

Sung in Italian, with English surtitles.

Helmut Berger-Tuna, Anne Margarethe Dahl, Daniela Lojarro, Hanna Schaer, Kari Hamnøy, Jean-Luc Viala, Mark Acito, William Saetre, Richard Byrne, Gerard O'Connor; c. Antonello Allemandi; p. Dieter Kaegi; d.Stefanie Pasterkamp.

April 19, 21, 23 and 25, 1998 at 7:30 pm.

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# CAST

#### Cast, in order of appearance

Madame Larina, an estate owner

Yvonne Lea

Filipyevna, Tatyana's nurse

Sheila Nadler

Madame Larina's daughters

Tatyana Poluektova

Ólga

Mary Ann McCormick

A peasant

Matthew Gilsenan

Vladimir Lensky, a poet, Olga's fiancé

Ivan Choupenitch

Eugene Onegin, his friend

John Hancock

A Captain

Des Capliss

Monsieur Triquet, a French tutor

Neville Ackermann

Zaretsky, Lensky's second

Frank O'Brien

Guillot, Onegin's second

Ciaran Nagle

Prince Gremin, an elderly general

Michael Druiett

Répétiteur

Liuba Orfenova

Stage Manager

Annie Rushworth

Assistant Stage Manager

Mo Andrew

Student ASM

Tom Widger

Yevgeny Onegin was first performed at the Maly Theatre in Moscow by the students of the Moscow Conservatory on 29 March, 1879

The first DGOS production was at the Gaiety Theatre on 1 December, 1969.

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## **EUGENE ONEGIN**

# The plot at a glance

#### ACT ONE

Scene 1: Mme Larina's garden.

Larina and the nurse Filipyevna are making jam; Tatyana and Olga are singing. Olga's fiancé Vladimir Lensky arrives with a friend, Eugene Onegin. Tatyana is convinced that this Onegin is her Mr Right.

Scene 2: Tatyana's bedroom.

Unable to sleep, even after her nurse has told her a story, Tatyana spends the night penning a love letter to Onegin.

Scene 3: The garden.

Onegin responds to the letter by telling Tatyana he is not the marrying kind. He urges her to forget him, and also suggests that in future she should restrain her impulses. She is devastated.

#### **ACT TWO**

Scene 1: Madame Larina's house.

It is Tatyana's birthday and a ball is in progress. Overhearing some gossip about himself, Onegin decides to make a little mischief by flirting with Olga. This arouses Lensky's jealousy and he challenges Onegin to a duel

Scene 2: The countryside.

Lensky recalls his youth. When Onegin arrives, the duel takes place and Lensky is killed.

#### **ACT THREE**

Scene 1: A hall in Prince Gremin's palace.

Six years have passed. Tatyana is now married to the elderly Prince Gremin. Onegin recognises her and realises that he is in love with her.

Scene 2: Tatyana's boudoir.

While she awaits the arrival of Onegin, Tatyana is torn by conflicting emotions. She realises she still loves him, but wants to be loyal to her husband. When Onegin pleads his case, she wavers and responds ardently. But she regains control of herself and orders him to get out of her life. Then she sweeps out of the room, leaving her would-be lover distraught.

# IN LOVE WITH THE IMAGE OF TATYANA

"I am in love with the image of Tatvana, I am under the spell of Pushkin's verses, and I am drawn to compose the music as if by invisible attraction. I am lost in the composition of the opera." So Tchaikovsky wrote to his brother Modest, always a close adviser, in June 1877, and it expresses in typical fashion composer's wholehearted commitment to the task in hand. The difference from some other, earlier, occasions, when he was engaged on an operatic score at least, was that he now had a subject entirely apt not only to his compositional powers but also to his own personal situation. For, in mid-stream of writing the work, he became involved with Antonina Ivanovna Milkoyokova, a former student. In May 1877 he had received from her a letter that closely mirrored that from Tatvana to Onegin. "I learned from this letter that she loved me ... When we met, I told her that I could offer only gratitude and sympathy in exchange for love ... I described to her in detail my character, my irritability, my misanthropy." From there life and art took a different course, Tchaikovsky decided to marry his Antonina, with disastrous results.

Although he thought, having told her as closely as he could what his nature was like, the affair might turn out for the

best, it did not. The marriage lasted barely three weeks and was dissolved a few months later. He went to Switzerland and Italy to recover - and to finish Onegin. The other woman in his life, Nadeshda von Meck, whom he never met, supported him through his crisis, both psychologically and financially. The whole episode probably had a profound influence on the completing of the opera, dismissing from Tchaikovsky's mind any thought of a happy end, if the



Tchaikovsky in the mid-1870s

elopement of Tatyana and Onegin could have been considered that, and leaving Onegin in complete despair at the close. The real-life events may have also affected the wording of Gremin's aria, his happiness in Tatyana's presence, mirroring that found by Tchaikovsky in Madame von Meck's letters.

Thus life and art came close together in the final shaping of the work, but it must not be forgotten that the composer had been fired to write the opera before any thought of marriage came into his head or his heart, which had already been given to Pushkin's work. At a party of the singer Elizaveta Lavrovskaya, various ideas were tossed around by the composer's friends as being suitable for him as a libretto. ("One must be a hero to refrain from writing operas . . . I do not possess that heroism", he once said, and was always on the lookout for suitable operatic subjects.) Finally his hostess suggested Pushkin's Eugene Onegin. At first Tchaikovsky thought it no better than the others put forward. Later, lunching alone in a he reconsidered restaurant, proposition, began to change his mind about its possibilities, and rushed off in search of Pushkin's works.

After a sleepless night mulling over a projected scenario (one that he wrote

down and differed little from the completed work), he began to see how much it had to offer him: "How delightful to get away from all the commonplace pharaohs, Ethiopian princesses, poisoned chalices, and all the stories about puppet creatures. What poetry is to be found in *Onegin*! I am not blind to its faults. I quite see that it doesn't give scope to full operatic treatment; but the richness of the poetry, the simple, human subject, to be found in Pushkin's inspired verse, will compensate for whatever it lacks in other ways."

In essence the libretto is Tchaikovsky's own, but the text of M. Triquet's couplets are by Shilovsky, who also helped expand the original scenario. Where possible Tchaikovsky kept to Pushkin's own verses and elsewhere imitated the poet's style to the best of his ability. The preservation of Tchaikovsky's own annotated copy of the poem allows us to trace his changes and underlinings, such as a comment "unpleasant" beside a stanza describing Onegin's fashionable room and his more singable alternatives for certain lines. Lensky's poem, written the night before the duel, was used in its entirety for his aria, although there is an expansion at the end, and Tchaikovsky indicates beside it the form of the musical setting.

# Because life's not a rehearsal.



Sunday Independent

There is some suggestion that the changes in the original, or rather the composer's interpolations, may have been the cause of the opera's comparative lack of success at the start of its life. Nobody likes to see a classic altered, and Turgenev is known to have written to Leo Tolstoy in 1878 as follows: "Undoubted notable music. The lyrical, melodic passages are particularly good. But what a libretto!"

Although Pushkin's poetry undoubtedly loses much in translation, and its peculiarly Russian ethos is something the non-Russian may not be able fully to comprehend, its appeal to the composer is easily understood, particularly as regards the Letter Scene, which became the very core of the work. Tchaikovsky began by setting the section starting: "I write to you", or rather with the orchestral passage leading to it. The orchestral ideas are masterly: the elegiac oboe line intertwined with the falling fourths of flute, clarinet and horn and the touches from the harp precisely convey Tatyana's naive character, even suggest the act of writing, and the whole scene is a marvellous example of Tchaikovsky's melancholy lyricism, his gift for expressing unrequited longing in broad, impassioned phrases. No wonder Tchaikovsky noted Tatyana had aroused

that "love and pity, as for a real person" which he always needed if he was to be genuinely inspired.

Once that central portrait of her languishing by her bedside and pouring out her heart through her pen had been painted, he was able to create round it the innocent, ingenuous, sensitive girl of the first scene, reading her English novels of sensibility. As she talks to her nurse before writing the letter, she reveals her impulsive charm. The Tatyana of the scene where Onegin



Alexander Pushkin



# Variations on a Theme

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AIB Capital Markets, AIB International Centre, IFSC, Dublin 1. Tel: (01) 8740222 Fax: (01) 8741610 rejects her is a forlorn creature, made to seem foolish in her infatuation. At her 'nameday' dance she is negative and apprehensive. When we next meet her at the St Petersburg Ball, she is the grande dame, yet not quite so. Onegin, now beside himself with love, manages quickly to penetrate the facade and reach Tatyana's heart - but it is too late. She must, and does, poignantly reject him, even though he still admits her passion.

Onegin may give his name to the work, but it is Tatyana who takes the centre of the stage because Tchaikovsky could identify himself with her nature and predicament. To portray her he had only to write in his most natural and Iyrical vein.

Tchaikovsky deemed Onegin "cold and heartless", and thus he has portrayed him at least until the final scene. He is blasé in the Byronic mould; indeed we are told by Pushkin that his illness was "simply the British spleen transported to Russia". He has inherited money and an estate from an uncle. He lives there, seeking interest in country pursuits but finding little, even less in the company of his provincial neighbours. Tchaikovsky makes him appear supercilious and a trifle patronising. But he is no mere empty soul. He is at first rightly reserved,

even condescending, to Tatyana; after all, to him she is a little girl who has let her emotions get momentarily out of control. With his worldly knowledge, he advises her to be more careful in future, for others might take advantage of her ingenuousness. At the ball, we see his darker side, the flash of anger when he realises that Lensky has been goaded beyond reason and will not relent; but after shooting his friend in the next scene he is naturally all remorse, and in the end is even further broken by Tatyana's rejection of him . Too late he has realised his own emotions.

Lensky, too, has a good deal of Tchaikovsky in him, a 19th century romantic, ardent, idealistic temperamental. His ruminating soul can be heard in his first-act arioso, his sad leading of the big ensemble after his row with Onegin at the Larin's ball and, most poignantly, wistfully in his final solo which (in the hands of a great singer) can lay claim to being the most moving tenor aria in 19th century opera. Whether, had he lived, such an inward person as Lensky would have been the ideal partner for the light-headed, charming, flirtatious Olga is open to question. She is neatly, economically depicted by Tchaikovsky. So is the rest of the Larin household: Mme Larina and the old nurse-retainer.



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Filipyevna. Their reminiscences at the beginning of the opera set the milieu for the work, its feeling of rural reality, further supported by the chorus of peasants a little later, come to greet their mistress, or the Glinka-like chorus of girls gathering berries (taken from Pushkin) that so ironically frames the Tatyana-Onegin scene. The hustle and bustle of Tatyana's birthday is perfectly suggested through the invigorating waltz, the gossip of the old folk and M Triquet's 'ancient' couplets.

That is in marked contrast to the stiff, formal Polonaise at the St. Petersburg ball, with its sense of a bored and boring metropolitan ritual. Here, Prince Gremin's character is given exact expression in his aria, which has no equivalent in Pushkin. The honourable, warm veteran gives an airing to his heartfelt feelings for Tatyana, and we almost know that she cannot possibly forsake him, however much she is still in love with Onegin. It is a sober, slow-moving piece precisely right for an old man's psychology.

Tchaikovsky's wonderful use of the orchestra hardly needs adumbrating. It is there at once in the haunting string theme that begins the Prelude, the theme that is to be Tatyana's plaintive motif

throughout the work. It is beautifully played on by various instruments until it leads into the daughters' duet when the curtain goes up. Then there is the shepherd piping as dawn rises after Tatyana's troubled night, suggesting the peaceful morning outside in contrast to the girl's turmoil of emotion. Or the wistful wind phrases that precede Lensky's aria, dipping down into the low strings to represent his state of foreboding. Again at the beginning of the last scene, in a kind of minor version of Gremin's aria, Tchaikovsky ideally sets the mood of the moment, the interior unhappiness of Tatyana as she weeps at the thought of her predicament. But the whole of this encounter, the whole of the opera, is clear evidence not only of the composer's mastery of his means but also of his close identification with the subject.

Tchaikovsky was pessimistic about the opera's chances of success. He felt so near to the characters that he almost could not bear to imagine them in other hands than those of the composer. He wrote to Madame von Meck: "Where shall I find the Tatyana of Pushkin's imagination?... Where's the artist who can come near the ideal Onegin, this cold dandy penetrated to the core with wordly bon ton? Where on earth is there a Lensky, an 18- year-old





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More than just a bank



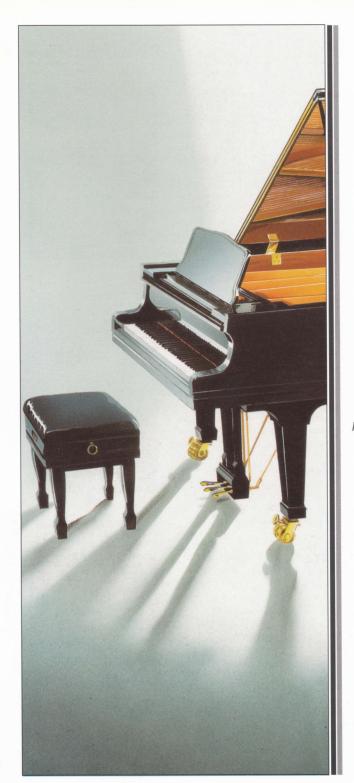
youth with the curls. the impetuous and singular manner of a young poet a la Schiller? How Pushkin's captivating picture will be vulgarised when it is transferred to the stage ..."

In fact, Eugene Onegin was only a moderate success when it was first performed-by students of the Moscow Conservatory of M usic on 29 March 1879. The work had a lukewarm reception and such applause as there was, the composer felt, was a tribute to him rather than the opera. Only one critic foretold the work's future pre-eminence among Tchaikovsky's operas. He himself was delighted with the chorus and orchestra. Nikolay Rubinstein, who conducted, and Taneyev admired the work. It took some years for Onegin to become what it is today, one of the more popular works in the repertory. None so much deserves its place there.

#### Alan Blyth



Bruno Schwengl's design for Lensky's costume.





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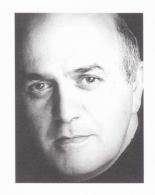
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#### NEVILLE ACKERMAN / Tenor (UK) Triquet

He studied in Cheltenham, as well as with Tito Gobbi in Florence, and has many awards in opera, Lieder and oratorio. He has sung a wide repertoire of operatic roles with Welsh National Opera and other companies in Britain, Japan and on mainland Europe. These include Aegisthus in Elektra, Pollione in Norma, Nadir in Pearl Fishers, Pang and Pong in Turandot, Pinkerton in Madama Butterfly, Basilio and Curzio in Figaro, Enzo in La Giocanda and Siegmund and Siegfried in Nürenberg Pocket Opera's one-night version of Wagner's Ring. Most recently he has sung Canio in Pagliacci for Pimlico Opera, Siegmund in Die Walküre and the title role in Hoffmann in Nuremberg, and Cavaradossi in Tosca and Radames in Aida in London's Holland Park Opera Festival. He also sang the tenor part in Beethoven's Ninth Symphony in Cairo, as well as a very successful Siegfried in Germany and Hoffmann in the Netherlands.



#### IVAN CHOUPENITCH / Tenor (Belorussia) - Lensky

Born in 1962 in Pinsk, a region of Brest, he studied at various Belorussian musical institutions before spending three years in Italy (1991-1994) with Mario Malani, Antonio Tonini, Alberto Zedda and Franco Corelli. His professional career began at the State Opera Theatre of The Belorussian Republic in 1985, the year in which he also sang his first principal roles abroad at the Janácek Opera in Brno. A regular participant in opera festivals and competitions, in 1984 he won third prize in Minsk and came second in an international competition in Latvia. In 1991 he was a prizewinner at Chianti della Macie and a year later won the Beniamino Gigli competition in Racanati. In addition to his roles in Belorussia and the Czech Republic, he has sung in Spain, Germany, Italy and Holland. His repertoire includes tenor roles in Madama Butterfly, Rigoletto and Tosca. In concert he has sung in Mozart's Requiem, Beethoven's Ninth Symphony and Orff's Carmina Burana. He has also appeared on radio and television.



#### MICHAEL DRUIETT / Bass (UK) - Prince Gremin

Born in London, he studied at the National Opera Studio and with Eduardo Asquez. He was a member of ENO from 1990 to 1993 where his reperoire included principal bass roles in Monteverdi's Orfeo, Handel's Arionante and Wagner's Lohengrin. Since 1994 he has sung with the Royal Opera in Rigoletto (Sparafucille), Don Carlos (Monk/Charles V), Aida (King), Ballo (Count Horn), Fanciulla del West (Ashby), Otello (Lodovico) Turandot (Timur), Fedora (Cirillo) Figaro (Bartolo) and Don Giovanni (Commendatore). Elsewhere he has sung Raimondo in Lucia for WNO and Zaccaria in Nabucco with New Israeli Opera. He has also sung in Wozzeck at the Paris Châtelet, Don Carlos at La Monnaie in Brussels and Prince Gremin in Eugene Onegin with Opéra de Bordeaux. In concert he has sung with the Bournemouth, City of Birmingham, London Symphany, Hallé, Royal Liverpool, Royal Stockholm Philharmonic and Norddeutsche orchestras. Recordings include the ROH Puccini Experience and Floyd's Susannah under Nagano as well as a video of Salome conducted by Dohnanyi. Future plans include a Paris Bastille debut in Don Carlos, Ariadne auf Naxos in Toulouse, Henze's Die Bassariden under Dohnanyi at the Châtelet and concert versions of Andrea Chenier and Verdi's Attila with the Royal Opera.



# ACTING FOR PERFORMERS.



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#### JOHN HANCOCK / Baritone (USA) - Onegin

A native New Yorker, he studied French Literature at Occidental College and at the Sorbonne before enrolling at the Juilliard Opera Center. Early career highlights included his debut with Opéra du Rhin in Strasbourg as Oreste in Gluck's *Iphigénie en Tauride*, which he also sang for Opéra de Rennes and at Opera Zuid in the Netherlands. He has sung Raimbaud in *Le Comte Ory* at the Spoleto Festival USA, Marcello in *La Bohème* at Glyndebourne and La Haine in Lully's *Armide* at the Théâtre des Champs-Élysées, Antwerp's De Vlaamse Opera and on Harmonia Mundi's recording. More recently he has performed Rossini's Figaro in Pittsburgh, Malatesta with New Israeli Opera, Silvio with Canadian Opera, Enrico in *Lucia* in Philadelphia and Lord Henry in the world premiere of Liebermann's *The Picture of Dorian Gra*y in Monte Carlo. This year he was back in Toronto as Claudio in *Béatrice et Bénédict* and he also sang in *Carmina Burana* in New York and Montréal. Later in the season he will sing Belcore in Miami, a role he performed recently in Tel Aviv.



#### YVONNE LEA Contralto (UK) - Madame Larina

She studied at Chetham's, at the RNCM and at the National Opera Studio with a Peter Stuyvesant Foundation Scholarship. She has sung Mozart's Third lady at Covent Garden, at the Grand Théâtre de Bordeaux and at Glyndebourne, where she has also appeared as Rossini's Rosina as well as Linette in Prokofiev's Love of Three Oranges and Hippolyta in Britten's A Midsummer Night's Dream. She repeated her Hippolyta for the festival at Aix-en-Provence and on a European tour. She has sung in Der Rosenkavalier at the Royal Opera and doubled the roles of Erda and Flosshilde in CBTO's famous cut-down Ring cycle. She has sung Grimgerde in Scottish Opera's Die Walküre, Margret in Opera North's Wozzeck, and Suzuki and Stravinsky's Mother Goose for Welsh National Opera. Yvonne's concert repertoire includes Messiah, Elgar's Dream of Gerontius and Sea Pictures as well as choral works by Mendelssohn and Beethoven, whose Mass in C she sang in Singapore. Her recordings include Malcolm Williamson's Six English Lyrics with the Scottish Baroque Ensemble.



#### ANDREW LIEBERMAN (USA) - Assistant Designer

He has worked with designer Bruno Schwengl on Seattle Opera's recent production of *Der Rosenkavalier* and with designer Paul Steinberg on *La traviata* at New Israel Opera and Weill's *Rise and Fall of the City of Mahagonny* at the Lyric Opera in Chicago. His design credits include Handke's *The Hour We Knew Nothing of Each Other*, Rodgers & Hammerstein's *Oklahoma!*, Pirandello's *Six Characters in Search of an Author*, Buigakov's *Heart of a Dog* and Goldoni's *Servant of Two Masters*.



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SHEILA NADLER / Contralto (USA) - Filipyevna

A member of the original Maria Callas masterclasses at the Julliard School in New York, she has sung at the Metropolitan, San Francisco, Seattle and Chicago opera houses in the USA and at La Scala, La Monnaie and the Bastille in Europe, to name a few. Apart from her signature role, Strauss's Klytemnestra, she was Sosostris in the American premiere of Tippett's A Midsummer Marriage and she has also sung in the world premieres of Adams' The Death of Klinghoffer, Lang's Modern Painters and Goehr's Arianna at Covent Garden. She sang the title role in Prokofiev's The Duenna at Wexford in 1989. Her concert appearances have included Mahler's 2nd Symphony and Tippett's A Child of Our Time. Immediate plans include Der fliegende Holländer in Bordeaux and her Japanese debut with Seiji Ozawa in Pelléas et Mélisande.



MARY ANN McCORMICK / Mezzo-soprano (USA) - Olga

One of the most gifted American mezzos of her generation, she is equally comfortable in concert and opera. She has worked with conductors such as Masur, Marriner, Slatkin, Levine and Sawallisch. With the last named she has performed in recital in Philadelphia and Tokyo. In opera she has performed in, among others, the New York Metropolitan, The Chicago Lyric and Santa Fe houses in Così fan tutte, Ariadne auf Naxos, La Cenerentola, Il barbiere di Siviglia, Les contes d'Hoffmann, Giulio Cesare and Corigliano's The Ghosts of Versailles. She has performed with the New York Philharmonic, the Philadelphia, the Montreal, the Boston and the Cleveland orchestras as well as with the Academy of St Martin-inthe-Fields in repertoire ranging from Beethoven's 9th Symphony to Corigliano's Of Rage and Remembrance. For Deutsche Grammophon she sings with the Emerson Quartet in the premiere recording of Webern's Three Pieces for String Quartet.



VADIM MUNSTER (Russia) - Conductor

After graduating from the Conservatoire in Alma-Ata in 1970, he started his career as a pianist in the theatres of Kazakhstan and Kirgisia. He has worked as a conductor in the Tchelyabinsk Theatre of Opera and Ballet for seventeen years and also, since 1991, as Principal Conductor in the Perm Opera and Ballet Theatre. During his career he has conducted at the Bolshoi in Moscow and the Kirov in St Petersburg's Marynsky Theatre as well as in Minsk and Latvia, and further afield in Germany, Spain, Japan and South Korea. In all, he has conducted about three thousand performances of the more than one hundred opera and ballet scores in his repertoire. While he is particularly fond of the academicism of music from the Classical era, he admits that is also strongly attracted by romantic works.





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#### FRANK O'BRIEN / Baritone (Ireland) - Zaretzky

For Opera Ireland his major roles have included Guglielmo in Così fan tutte, Rodrigo in Don Carlo, the Father in Hänsel und Gretel, Count Peter Homonoy in The Gypsy Baron and the title role in The Barber of Seville. He sang Germont in La traviata at the Bank of Ireland RTÉ Proms and for Opera South at the Cork Opera House in 1995; He has sung at Wexford and Cork City Opera and toured with INO and OTC; In addition to frequent broadcasts on with the RTÉ orchestras on radio and television he has guested with most of the major choral societies in a big repertoire of oratorio and choral works. He has sung in concert in London, New York and San Diego. In 1995 Frank was awarded the John McCormack Gold medal by the Vocal Heritage Society of Ireland for his contribution to singing in this country.

#### LJUBA ORFENOVA (Russia) - Répétiteur

The daughter of Bolshoi tenor Anatoly Orfenov, she graduated from the Moscow Conservatory and was immediately invited to work for the Stanislavsky Theatre as solo pianist and music coach. She has won the Glinka and Sofia piano competitions in Russia and Bulgaria and has toured as a recitalist and piano accompanist in Europe, Africa, the USA and Africa. As music coach she has worked with many famous Russian conductors as well as people like Pinchas Steinberg, Andrew Davies, Paul Daniel and Alexander Anissimov. Her coaching career has taken her to Paris, Bregenz, Glyndebourne, Brussels and Wexford, where she has worked on five productions, including the acclaimed Cherevinchky and this year's Rusalka. In 1993-94 she worked at the Vienna Kameroper. Ljuba has toured constantly in Russia and abroad, both as solo pianist and as accompanist to singers such Eléna Zaremba and Sergei Leiferkus. She has helped prepare CD recordings of Tchaikovsky's Mazeppa and Rachmaninov's Aleko, Francesca da Rimini and Misery Night and has been solo pianist on a number of CDs.



#### TATYANA POLUEKTOVA / Soprano (Russia) - Tatyana

Born in Kiev, she studied with Zara Dolukhanova at the Russian Musical Academy in Moscow. Since 1987 she has been a soloist with the Academic Opera and Ballet Theatre in Perm and, since 1993, also with the New Opera of Moscow. In 1990 she sang an improvisation from Boulez's Malarmé under the composer and Denisov's The Blue Notebook at the Warsaw Autumn Festival. The following year she sang Tatyana in Belgrade and in 1992 took part in opera concerts in Munich. She made a huge impact as Katerina Ismaylova in a concert performance of Shostakovich's Lady Macbert of Mtsensk under Bychkov at the 1994 Florence Maggio Musicale and was back there last year as Florinda in Schubert's Fierrabras. In the 1994 season she also sang Maria in Tchaikovsky's Mazeppa in Holland, Verdi's Desdemona at Bergen and Butterfly and Senta in Perm. Last year she sang Emily in the first ever performance of Berio's Outis at La Scala and this year she was back at the Maggio Musicale in Rimsky-Korsakov's





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#### JAMES ROBINSON (USA) - Producer

James Robinson has directed Strauss's Capriccio and Stravinsky's The Rake's Progress for the Santa Fe Opera, Elektra for the Canadian Opera in Toronto and Puccini's Turandot, which has been seen widely throughout the US and Canada. For the Wolf Trap Opera Festival he has directed the Griffiths Mozart pastiche The Jewel Box, Handel's Giulio Cesare in Egitto and, most recently, Mozart's Mitridate. His work has also been seen at New York's Manhatten School of Music, Opera Theatre of St Louis and Boston Lyric Opera. Earlier this season he directed Norma for the Royal Swedish Opera, which will be seen later this year at Berlin's Deutsche Oper. Upcoming engagements include Antheil's Transatlantic for the Minnesota and New York City opera companies and Handel's Rinaldo for the Australian Opera.



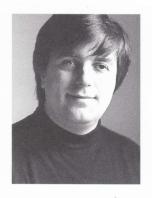
#### BRUNO SCHWENGL (Austria) - Designer

A native of Salzburg, where he lives, he was educated as a graphic artist and a theatrical set and costume designer. He has designed opera and ballet for opera houses in Santa Fe, Los Angeles, Houston, Venice, Rome, Zurich, Lausanne, Geneva, Orange, Toulouse, Cardiff, Leeds and Copenhagen. In Ireland he has worked at Wexford Festival (Cherevichki and Das Liebesverbot) and at Dublin's Gate Theatre (including The Picture of Dorian Gray, A Tale of Two Cities and Lady Windermere's Fan). For Opera Ireland he designed Lucia di Lammermoor in 1991, Martha in '92, Così fan tutte in '93 and Macbeth earlier this year. Last December he designed Offenbach's Barbe-bleue for Strasbourg and his credits in the current year include Der Rosenkavalier in Seattle, Così fan tutte in Santa Fe and Norma at the Royal Opera in Stockholm. Future plans include Idomeneo in Copenhagen and Tristan und Isolde in Monte Carlo.



#### FERGUS SHEIL (Ireland) - Chorus Master/Head of Music

Fergus Sheil, who made his operatic conducting debut with *L'elisir d'amore* last December, was born in Dublin and studied music at Trinity College, where he formed his own orchestra. He studied conducting with Leon Barzin in Paris and at masterclasses in England, Germany and Italy. He began working in opera at Wexford Festival in 1993, initially as Assistant Conductor and then as Chorus Master. In addition to his work with Opera Ireland, he has directed contemporary works for Opera Theatre Company. In 1995 he won the BRI Conducting Competition in the UK and was subsequently engaged by the RTÉCO, with whom he has already made a number of broadcasts, including some of music by young composers. In October he conducted Donizetti's *Lucia di Lammermoor* for Lyric Opera at the NCH, where he has also conducted the Orchestra of St Cecilia and the Irish Chamber Orchestra in concerts. Last year he made his UK debut with the Northern Sinfonia in Durham.



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ADAM SILVERMAN (Lighting Designer)

Opera credits include: Strauss's Der Rosenkavalier (Seattle Opera), Gounod's Faust (Welsh National Opera), Chabrier's L'Etoile (Opera Zuid, The Netherlands), Janacek's From the House of the Dead, Henze's Elegy for Young Lovers, Il Turko In Italia, and Boris Godunov (Long Beach Opera), Offenbach's La Perichole and Orphée aux enfers, Poulenc's Les mamelles de Tiresias, Gounod's La colombe and Béatrice et Bénédict for L'Opera Francais de New York. In Dublin this year Adam has lit Macbeth for Opera Ireland and A Tale of Two Cities for the Gate Theatre. Other recent theatre credits include As You Like It (Shakespeare Theatre, DC), Boswell's Beauty and the Beast (Young Vic, London), FNU LNU, A Devil Inside and Dark Side (Soho Rep, NY), and The New Bozena (Cherry Lane, NY).



#### OPERA IRELAND LECTURES 1997/98

John Allen's monthly series of illustrated opera lectures continues at the Mercer Hotel on 8 December with OPERA FOR CHRISTMAS, a review of new and re-issued opera CDs suitable for giving, and getting, as Christmas presents. The programme for the remainder of the season is as follows:

Monday January 12:

THE DEVIL A DIVO WOULD BE: investigating the claim that the

Devil always gets the best tunes in opera

Monday February 9: UNEASY LIES THE HEAD: the tribulations of operatic royals

Monday March 9: THE RISE AND FALL OF OPÉRA-BOUFFE: French opérette in the 19th and early 20th centuries

Monday April 13:

THE FAT MAN AND THE FANTASIST: a preview of Opera Ireland's spring productions; Verdi's Falstaff and Offenbach's Tales of Hoffmann

All lectures are at THE MERCER HOTEL, MERCER STREET, DUBLIN 2

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#### DGOS & OPERA IRELAND PRODUCTIONS 1941-1997

Dates indicate the first and most recent productions. Salvatore Allegra Charles Gounod La Cenerentola 1972, 1995 Ave Maria 1959 1941, 1995 Faust L'italiana in Algeri 1978, 1992 Il medico suo malgrado 1962 Roméo et Juliette 1945 Camille Saint-Saëns Michael W Balfe George F Handel Samson et Dalila 1942, 1979 1943 1942 The Bohemian Girl Messiah Bedrich Smetana Ludwig van Beethoven Engelbert Humperdinck The Bartered Bride 1953, 1976 Fidelio 1954, 1994 Hänsel und Gretel 1942, 1994 Leos Janáček Vincenzo Bellini Johann Strauss Ienufa 1973 La sonnambula 1960, 1963 Die Fledermaus 1962, 1992 Norma 1955, 1989 Der Zigeunerbaron 1964 Franz Lehár I puritani 1975 The Merry Widow 1997 Richard Strauss Benjamin Britten Der Rosenkavalier 1964, 1984 Ruggiero Leoncavallo Peter Grimes 1990 Pagliacci 1941, 1973 Ambroise Thomas Georges Bizet Mignon 1966, 1975 Pietro Mascagni Carmen 1941, 1989 L'amico Fritz 1952 Les pêcheurs de 1941, 1973 Cavalleria rusticana Peter Ilich Tchaikovsky perles 1964, 1987 Eugene Onegin 1969, 1997 **Jules Massenet** Gustave Charpentier The Queen of Spades 1972 1952, 1980 Manon 1979 Louise Werther 1967, 1977 Giuseppe Verdi Francesco Cilea Aida 1942, 1984 Wolfgang Amadeus Mozart Adriana Lecouvreur 1967, 1980 Un ballo in maschera 1949, 1992 Così fan tutte 1950, 1993 Don Carlos 1950, 1985 1943, 1995 Don Giovanni Domenico Cimarosa Ernani 1965, 1976 Idomeneo 1956 1961 Il matrimonio segreto Falstaff 1960, 1977 Die Entführung aus La forza del destino dem Serail 1949, 1964 1951, 1973 Claude Debussy Le nozze di Figaro 1942, 1997 Macheth 1963, 1997 Pelléas et Mélisande 1948 Die Zauberflöte 1990, 1996 Nabucco 1962, 1986 Otello 1946, 1981 Léo Delibes Jacques Offenbach Rigoletto 1941, 1994 Lakmé 1993 Les contes d'Hoffmann 1944, 1979 Simon Boccanegra 1956, 1974 Gaetano Donizetti La traviata 1941, 1994 Amilcare Ponchielli Don Pasquale 1952, 1987 Il trovatore 1941, 1995 1944, 1984 La Gioconda L'elisir d'amore 1958, 1996 La favorita 1942, 1982 Giacomo Puccini Gerard Victory La figlia del La Bohème 1941, 1996 Music Hath Mischief 1968 reggimento 1978 Gianni Schicchi 1962 Lucia di Lammermoor 1955, 1991 Madama Butterfly 1942, 1993 Richard Wagner Manon Lescaut 1958, 1991 Der fliegende Friedrich von Flotow Suor Angelica 1962 Holländer 1946, 1964 1982, 1992 Martha 1941, 1996 Tosca Lohengrin 1971, 1983 Turandot 1957, 1986 Tannhäuser 1943, 1977 Umberto Giordano Tristan und Isolde 1953, 1964 Andrea Chénier 1957, 1983 Licinio Refice Die Walküre 1956 Fedora 1959 Cecilia 1954 Ermanno Wolf-Ferrari Christoph W Gluck Gioacehino Rossini

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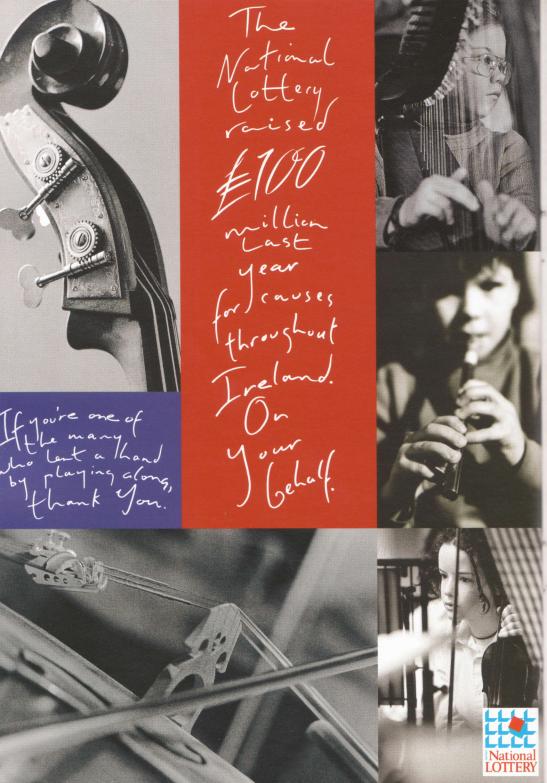
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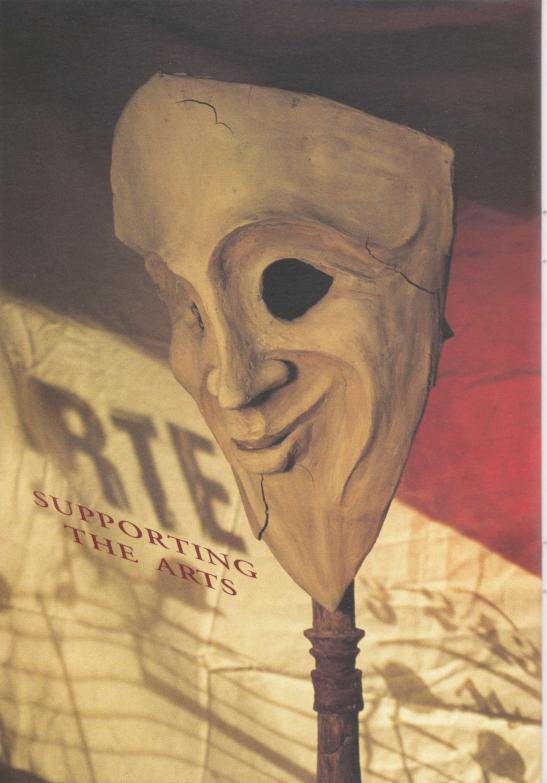
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### THE NATIONAL CHAMBER CHOIR



ARTISTIC DIRECTOR AND PRINCIPAL CONDUCTOR: Colin Mawby

".... This was impressive...powerfully dramatic writing, wonderfully realised by a completely sympathetic Choir"

The Irish News

NCC October Tour, Belfast 1997.

#### Some Major Forthcoming Events

17<sup>th</sup> December MESSIAH - Limerick University Concert Hall, with Irish

Chamber Orchestra Soloists: Franzita Whealan - Soprano;

Doreen Curran - Mezzo Soprano;

John Elwes - Tenor; Joseph Corbett - Baritone. Conductor -

Roger Vignoles

22<sup>nd</sup> January MOSTLY MODERN - Bank of Ireland Arts Centre, College Green

(Lunch-Time).

A programme of Psalm settings by Irish composers with special guest internationally renowned saxophonist Gerard McChystal.

8<sup>th</sup> March Muses & Music - St. Patrick's Hall, Dublin Castle. A

celebration of women's creativity, for International Women's Day. The NCC will be joined by a top Irish woman poet.

16t<sup>th</sup> - 26<sup>th</sup> February February Tour

Concert in six venues around Ireland including - Dublin -

Ballyshannon - Cahir - Trim

Look out for the NCC's new CD THE NATIONAL CHAMBER CHOIR AT THE NATIONAL GALLERY







# GAIETY

Executive Director

John Costigan

P.A. to Executive Director
Recal Manager
Marketing & P R
Marketing Assistant
Accounts
Admin. Asst. / Clerk
Box Office Manager
Box Office Supervisor

Aine McCann James Matthews Ruth Chamberlain Sandra Jackson Denise Connolly Barbara O'Boyle Alan McQuillan Alice Grant Nuala Cooke Debbie McQuillan Liz Maloney Susan Maloney Monica Kelly Claire Malone Patrick Vickers John Kavanagh

Terry Power

Maintenance Stage Manager Fly Master Chief Electrician Stage Door

Box Office

Eoin O'Regan
Liam Daly
Michael McElhinney
James Fitzgerald
Michael Corcoran

Ushers: Mary Vickers, Andrew Peters, Keith Locker, Therese Donohue, Trevor Kinch, Norman Meliosa Gormley, Adam Bracken, Niamh Hongton, Des Flemming, Laura Murray, Joan Skelly, O'Reilly, Kieran Creevy, Suzanne McLean, Ciaran Aisling Gorey, Gillian McConnell.

Retail: Joan Boles, Robert Dee, Mick Culkin, Mangan, Tim Lowry, Lisa Carson, Paula Boyle, Melanie Finn, Nessa Hughes, Erica Murphy, Joanne DeLappe, Mags Mulvey, Jenny Candy, Murphy, James Browne, Peter Quinn, Jonathan Norin O'Sullivan, Kate Candy, Joanne Gilhooley, Mick O'Reilly, Kate Candy, Emily McMahon. The Gaiety wish to acknowledge the support of Pollock Decorations Ltd., H.G.W. Paints and Lever Brothers.



#### INFORMATION AND SERVICES

BOOKING INFORMATION: The Box Office is open Monday-Saturday 11a.m. - 7p.m. for advance bookings. Credit Card Bookings accepted by telephone 677 1717. Postal Bookings are processed in order of receipt. Please make cheques payable to Gaiety Theatre and enclose SAE or add postage to your remittance.

GIFT VOUCHERS: May be purchased at the Box Office.

**LATECOMERS:** In response to general request, latecomers will not be admitted until a suitable break in the performance.

FIRE PROCEDURE: In the event of an emergency, please follow the instructions of the staff, who are trained in evacuation procedure, and walk quickly through the nearest fire exit, which is clearly marked.

GENERAL INFORMATION: Smoking is prohibited in the auditorium. Glasses and bottles may not be brought into the auditorium. The use of cameras and tape recorders is prohibited.

KIOSK: The Gaiety Kiosk is situated in the foyer and is open before the performance and during the interval. The kiosk stocks minerals and confectionery.

ICES: Ices are sold on each level of the auditorium during the interval. For the benefit of party organisers, orders may be placed in advance.

BARS: Bars are situated on the Parterre, Dress Circle and Grand Circle levels. All bars are open half an hour before the performance and during the interval. To avoid queueing for your interval drinks, you may pre-order your drinks and reserve a table in any of the Bars. The interval order from is displayed in the Foyer and in each Bar. Coffe is available.

At the end of the performace, John B's bar on the Parterre level will remain open. The Gaiety bars offer an attractive setting for Conferences, Press Receptions, Fashion Shows and Meetings. The Management reserve the right to refuse admission and to make any alteration in the cast or programme which may be rendered necessary by illness or other unavoidable cause.

#### FORTHCOMING ATTRACTIONS AT THE GAIETY THEATRE

If you are interested in the Gaiety's coming season please fill in the form below and give it to usher on duty or send it to:

THE GAIETY THEATRE, SOUTH KING STREET, DUBLIN 2.

Name:	
Address:	
Telehone Number:	

# **BORN IN 1987**



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